


A Festival Te Deum

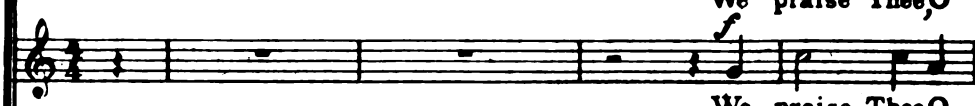
*Written for the
Peace Celebrations of 1919*

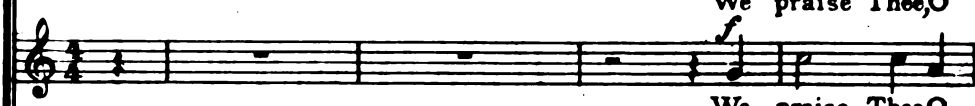
by **WALTER HENRY HALL**

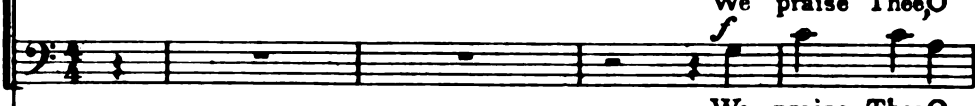
New York The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London


Allegro Maestoso

SOPRANO  We praise Thee, O

ALTO  We praise Thee, O

TENOR  We praise Thee, O

BASS  We praise Thee, O

ORGAN  We praise Thee, O

God, we ac - knowl - edge Thee to be the Lord.

God, we ac - knowl - edge Thee to be the Lord.

God, we ac - knowl - edge Thee to be the Lord.

God, we ac - knowl - edge Thee to be the Lord.

6 7 8 9



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Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "All the earth doth wor-ship Thee, the Fa - ther ev - er". The piano part consists of chords in the right hand and single notes in the left hand. Measure numbers 10, 11, 12, and 13 are indicated above the piano staves.

All the earth doth wor-ship Thee, the Fa - ther ev - er

All the earth doth wor-ship Thee, the Fa - ther ev - er

All the earth doth wor-ship Thee, the Fa - ther ev - er

All the earth doth wor-ship Thee, the Fa - ther ev - er

10 11 12 13

Four vocal staves and a piano accompaniment. The lyrics are: "last - ing. To Thee all An-gels cry a -". The piano part continues with chords and single notes. Measure numbers 14, 15, 16, and 17 are indicated above the piano staves.

last - ing. To Thee all An-gels cry a -

last - ing.

last - ing.

last - ing.

14 15 16 17

loud. To

the Heavens, and all the Powers there-in

18 19 20 21

This system contains measures 17 through 21. It features four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The vocal line begins with a half note 'loud.' followed by a whole rest, then a half note 'To' followed by a whole rest. The piano accompaniment consists of a steady eighth-note pattern in the bass line and a more complex melody in the treble line. Measure numbers 18, 19, 20, and 21 are indicated above the piano staves.

Thee Cher-u-bin and Ser - a - phin con - tin - ual-ly do

con - tin - ual-ly do

con - tin - ual-ly do

con - tin - ual-ly do

22 23 24 25

This system contains measures 22 through 25. It features four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The vocal line has a melody with lyrics: 'Thee Cher-u-bin and Ser - a - phin con - tin - ual-ly do'. The piano accompaniment continues with a steady eighth-note pattern in the bass line and a melody in the treble line. Measure numbers 22, 23, 24, and 25 are indicated above the piano staves.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked *ff* and sing: "cry, Ho - ly, Ho -". The piano accompaniment starts at measure 26, marked *ff* Gt., and continues through measure 29. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part features chords in the right hand and a moving bass line in the left hand.

26 27 28 29

ff Gt.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts sing: "ly, Ho - ly Lord God of Sab-". The piano accompaniment continues from measure 30 through measure 33. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part features chords in the right hand and a moving bass line in the left hand.

30 31 32 33

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "a - oth; Heaven — and earth are full — of the". The piano part consists of chords and single notes in the right and left hands.

34 35 36 37

Four vocal staves and a piano accompaniment. The lyrics are: "Ma - jes - ty of Thy Glo - ry. The glorious com - pa - ny". The piano part continues with chords and single notes. A *mf* (mezzo-forte) dynamic marking is present above measure 41.

38 39 40 41 42

of the A-pos-tles *ff* praise _____ *mf* Thee.The good-ly fel-low-ship

ff praise _____ Thee.

ff praise _____ Thee.The good-ly fel-low-ship

ff praise _____ Thee.

43 44 45 46

*ff*Gt. Sw.

of the Prophets *ff* praise _____ *mf* Thee.The no-ble ar-my of

ff praise _____ Thee.

ff of the Prophets praise _____ *mf* Thee.The no-ble ar-my of

ff praise _____ Thee.

47 48 49 50

Gt. *ff* Sw.

Mar - tyrs praise *ff* Thee. The ho-ly Church throughout

51 52 53 54

Gt. ff

all the world doth ac - knowl - edge Thee; The

55 56 57 58 59

ff

Four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#). The lyrics are: "Fa - ther of an in - fin - ite Ma - jes - ty, Thine a - Thine".

Measures 60, 61, 62, and 63 are indicated at the beginning of the piano accompaniment staves.

Four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#). The lyrics are: "dor - a - ble, true, and on - ly Son; Al - so the hon - or - a - ble,". The dynamic marking *mf* (mezzo-forte) is present above the vocal staves.

Measures 64, 65, 66, 67, and 68 are indicated at the beginning of the piano accompaniment staves. Measure 68 includes the instruction "Sw." (Crescendo).

Ho - ly Ghost, the com - fort - er.

Ho - ly Ghost, the com - fort - er.

Ho - ly Ghost, the com - fort - er.

Ho - ly Ghost, the com - fort - er.

69 70 71 72 73 74

pp

Thou art the

Thou art the

Thou art the

Thou art the

Thou art the

75 76 77 78

Gt. *f*

King of Glo - ry,— O— Christ. Thou art the

King of Glo - ry,— O Christ. Thou art the

King of Glo - ry,— O— Christ.— Thou art the

King of Glo - ry,— O— Christ.— Thou art the

79 80 81 82 83

ev - er - last - ing Son ——— of the Fa - ther.

ev - er - last - ing Son ——— of the Fa - ther.

ev - er - last - ing Son ——— of the Fa - ther.

ev - er - last - ing Son ——— of the Fa - ther.

84 85 86 87 88

Andante

p Solo

When Thou took-est up - on Thee to de - liv - er

89 90 91 92

man, Thou didst hum-ble Thy - self to be born of a
Thou didst not ab - hor the Vir - gins

93 94 95 96

Full *mf*
When Thou hadst o - ver - come the sharp - ness of

Full *mf*
When Thou hadst o - ver - come the sharp - ness of

Full *mf*
When Thou hadst o - ver - come the sharp - ness of

Full *mf*
Vir - gin. When Thou hadst o - ver - come the sharp - ness of
womb.

97 98 99 100

f con moto

death, Thoudidst o - pen the King-dom, Thoudidst o - pen the King-dom of

f con moto

death, Thoudidst o - pen the King-dom, Thoudidst o - pen the King-dom of

f con moto

death, Thoudidst o - pen the King-dom, Thoudidst o - pen the King-dom of

f con moto

death, Thoudidst o - pen the King-dom, Thoudidst o - pen the King-dom of

101 102 103 104 105

f con moto

ff

Heaven to all be - liev - ers. Thou —

ff

Heaven to all be - liev - ers. Thou —

ff

Heaven to all be - liev - ers. Thou —

ff

Heaven to all be - liev - ers. Thou —

106 107 108 109 110

ff

Four-part vocal setting (Soprano, Alto, Tenor, Bass) with piano accompaniment. The lyrics are: "sit - test at the right hand of God, in the Glo - ry of the". The piano part features chords and moving lines in both hands.

111 112 113 114 115

Four-part vocal setting with piano accompaniment. The lyrics are: "Fa - ther. We be - lieve that". The piano part includes chords and moving lines. Measure 119 is marked "Solo Stop".

116 117 118 119 Solo Stop 120 121

poco rit.

Thou shalt come to be our Judge.—
poco rit.

Thou shalt come to be our Judge.—
poco rit.

Thou shalt come to be our Judge.—
poco rit.

Thou shalt come to be our Judge.—
poco rit.

122 123 124 125 126 127
poco rit.

Semi-Chorus
Andante (*not too slow*)

We therefore pray Thee, help Thy ser - vants,
p

We therefore pray Thee, help Thy ser - vants,
p

We therefore pray Thee, help Thy ser - vants,
p

We therefore pray Thee, help Thy ser - vants,
p

128 **Andante** 129 130 131
 Organ ad lib.

whom Thou hast re - deem-ed with Thy pre - cious blood.

whom Thou hast re - deem-ed with Thy pre - cious blood.

whom Thou hast re - deem-ed with Thy pre - cious blood.

whom Thou hast re - deem-ed with Thy pre - cious blood.

132 133 134 135

Make them to be num-bered with Thy Saints, — in glo-ry ev - er

Make them to be num-bered with Thy Saints, — in glo-ry ev - er

Make them to be num-bered with Thy Saints, — in glo-ry ev - er

Make them to be num-bered with Thy Saints, — in glo-ry ev - er.

136 137 138 139

last - ing. *p* O Lord save Thy peo - ple, and

last - ing.

last - ing. *p* O Lord save Thy peo - ple, and

last - ing.

140 141 Organ 142 143

Full *ff*
bless Thine her - it - age. Gov - ern them,

Full *ff*
Gov - ern them,

Full *ff*
bless Thine her - it - age. Gov - ern them,

Full *ff*
Gov - ern them,

144 145 146 147

Gt. *ff*

gov - ern them, gov - ern them and lift them up for

gov - ern them, gov - ern them and lift them up for

gov - ern them, gov - ern them and lift them up for

gov - ern them, gov - ern them and lift them up for

148 149 150 151

ev - er, for ev - er. Day by—

ev - er, for ev - er. Day by—

ev - er, for ev - er. Day by—

ev - er, for ev - er. Day by—

152 153 154 155

day we mag - ni - fy Thee; And we wor - ship Thy

day we mag - ni - fy Thee; And we wor - ship Thy

day we mag - ni - fy Thee; And we wor - ship Thy

day we mag - ni - fy Thee; And we wor - ship Thy

156 157 158 159

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some harmonic support.

Name, ev - er world with - out end _____

Name, ev - er world with - out end _____

Name, ev - er world with - out end _____

Name, ev - er world with - out end _____

160 161 162 163 164

The piano accompaniment continues with two staves. Measures 160-164 show more complex harmonic textures, including some triplets and sustained chords in the right hand, and a consistent bass line in the left hand.

p Semi Chorus

Vouch-safe, O Lord, to keep us this day with -

Vouch-safe, O Lord, to keep us this day with -

Vouch-safe, O Lord, to keep us this day with -

Vouch-safe, O Lord, to keep us this day with -

165 166 167 168

p Organ ad lib.

out sin. O Lord, have mer - cy up -

out sin. O Lord, have mer - cy up -

out sin. O Lord, have mer - cy up -

out sin. O Lord, have mer - cy up -

169 170 171 172

on us, have mer - cy up - on us. O

on us, have mer - cy up - on us.

on us, have mer - cy up - on us. O

on us, have mer - cy up - on us.

173 174 175 176

Organ

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and an organ accompaniment. The lyrics are 'on us, have mer - cy up - on us. O'. The organ part is marked with measure numbers 173, 174, 175, and 176. The organ part includes a label 'Organ' and a large, sustained chord in the final measure.

Lord, let Thy mer - cy be light - en up - on us,

Lord, let Thy mer - cy be light - en up - on us,

177 178 179 180

Detailed description: This block contains the second system of the musical score. It features four vocal staves and an organ accompaniment. The lyrics are 'Lord, let Thy mer - cy be light - en up - on us,'. The organ part is marked with measure numbers 177, 178, 179, and 180. The organ part includes a large, sustained chord in the final measure.

as our trust is in Thee.

as our trust is in Thee.

This block contains the first system of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics 'as our trust is in Thee.' are written under both vocal staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal lines are simple, with the lyrics placed directly below the notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

181 182 183 184

This block shows the piano accompaniment for measures 181 through 184. It is written on a grand staff. Measure 181 begins with a key signature change to one flat (B-flat). The accompaniment features a steady rhythmic pattern in the right hand and a more active line in the left hand, including some triplets and arpeggiated figures. The dynamics are not explicitly marked in this section.

ff O Lord, in Thee, in Thee have I

ff O Lord, in Thee, in Thee have I

ff O Lord, in Thee, in Thee have I

ff O Lord, in Thee, in Thee have I

This block contains the second system of the musical score, covering measures 182 through 184. It features the same two vocal staves and piano accompaniment. The lyrics 'O Lord, in Thee, in Thee have I' are repeated under each vocal staff. The vocal lines are more melodic and expressive, with some notes beamed together. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *ff* (fortissimo) is placed above the first vocal staff in measure 182 and below the piano staff in measure 182.

185 186 187 188

Gt. p molto cresc.

This block shows the piano accompaniment for measures 185 through 188. It is written on a grand staff. Measure 185 begins with a key signature change to two flats (B-flat and E-flat). The accompaniment features a steady rhythmic pattern in the right hand and a more active line in the left hand, including some triplets and arpeggiated figures. The dynamics are not explicitly marked in this section.

trust - ed, let me nev - er, let me

trust - ed, let me nev - er, let me

trust - ed, let me nev - er, let me

trust - ed, let me nev - er, let me

189 190 191 192

The musical score for measures 189-192 features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each staff having the lyrics "trust - ed, let me nev - er, let me". The piano accompaniment consists of chords in the right hand and a single bass line in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C). The dynamics are marked *mf* (mezzo-forte). Measure numbers 189, 190, 191, and 192 are indicated below the piano part.

nev - er be con - found - ed.

nev - er be con - found - ed.

nev - er be con - found - ed.

nev - er be con - found - ed.

193 194 195 196

The musical score for measures 193-196 continues with four vocal staves and a piano accompaniment. The vocal parts have the lyrics "nev - er be con - found - ed.". The piano accompaniment features a more active bass line with eighth and sixteenth notes. The key signature remains one flat (B-flat), and the time signature is common time (C). The dynamics are marked *mf* (mezzo-forte). Measure numbers 193, 194, 195, and 196 are indicated below the piano part.

Festival Ending

to

Te Deum Laudamus

WALTER HENRY HALL

New York: The H. W. GRAY Co., Sole Agents for NOVELLO & COMPANY, Limited London

Maestoso

We praise Thee, we

praise Thee, we praise Thee, O God we ac-knowl-edge

Thee to be the Lord

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